

BOSTON

MUSICAL VISITOR,

Devoted to Vocal and Instrumental Music, and Published by
A MUSICAL ASSOCIATION.

PLEASE CIRCULATE. } *The Singers went before, and the Players on Instruments followed after.—Ps. lxxviii.* { \$1 A YEAR IN ADVANCE

VOL. 3.

Boston, April 11, 1844.

NO. 18.

TERMS TO VOLUME III.

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MUSICAL VISITOR.

WESTMORELAND. Our Westmoreland correspondent will please accept our thanks for the Revival tunes sent. He has hit on the best plan of sending the principal melody and the first verse only of the hymn. He will find in the last number the “Soldier of the Cross,” in four parts. We have not found a book which contains it. We shall be equally obliged for all such other tunes as he may send, and will make further return of kindness by sending an extra copy of the Visitor. For new subscribers we shall be thankful.

C. C. OLIM. We are obliged to have our memory jogged a little. There is nothing to be had in the form Mr O. wishes. We shall publish in the Visitor a variety of Marches suited to Bands and Orchestras

We send one Harp. Marches in sheets are generally arranged for the piano. We send also the piece of Music ordered. There will be about fifty cents yet due, and we must wait for further orders. Will not the Visitor be just the thing to furnish Music?

ALWAYS GLAD to forward missing papers to any of our subscribers when they will take the trouble through the Post-office to inform us.

DEAD. Since the issue of our last number, the paper directed to Mr Daniel B. Martin, has been returned with this most solemn word written thereon:—

DEAD. Are all our subscribers prepared to have this awful word written under their names and their paper sent back? Solemn warning this, Dead! Mr Martin then is no more for this sublunary scene!—The spirit has departed.—The soul has taken its flight.—Reader is Christ precious to thy soul? The dead are gone and their accounts sealed up until the sounding trumpet of the archangel shall wake the sleeping multitudes.

When thy mortal life is fled,
When the death-shades o'er thee spread,
Thou hast finished earth's career,
Sinner, where will thou appear?

How happy every child of grace,
Who knows his sins forgiven,
The earth, he cries, is not my place,
I seek my home in heaven.

Come trembling sinner, in whose breast,
A thousand thoughts revolve,
Come, with your guilt and fear oppressed,
And make the last resolve:
I'll Go to Jesus.

On the Practice of Vocal Music.

To practice vocal music, in other words, to sing well, or read music, implies and renders absolutely necessary, *First*, an ability to sing the scale in such exercises as may be written at least in one Scale; *Second*, That the position of *do* in all the different keys be familiar; and *third*, ability to pronounce words properly in musical sounds.

We have already given a variety of exercises in numeral, which can scarcely be prized too high, singing the syllables in all cases and not calling the names of the numerals.



COMMUNICATIONS.

TRUMBULL COUNTY, OHIO, FEB. 6, 1844.

MR. H. W. DAY,—Dear Sir:—I have been some nine months a reader of your valuable paper, (though not a subscriber so long.) I regard it as a "welcome visitor to me. I regret that it does not make its regular semi-monthly visits, and I think that I express the views of "some" of your subscribers in this region. In this vicinity the cause of vocal music is gaining ground. Singing Schools are becoming more numerous, and better attended. Teachers are being better qualified than formerly by the aid of your valuable publications, such as your Vocal School, Manual, and several others I might name. We have a good singing school at the Centre of this town, under the direction of Mr. Wm. T. Heath. He teaches Vocal and Instrumental music. We use the Carmina Sacra, and intend to have a Concert at the close of the school. Mr. H. has four schools besides ours, one in Southington, one in Mantua, one in Shalersville and one in Streetsborough. He uses the Boston Academy and Carmina Sacra. He is going to have a Concert in about five weeks in Streetsborough, Portage county, and probably one at two of his other schools.

I wish you to send me No. 12 of the present volume. I have received Nos. 13 and 14.

And now I would, as I love the Visitor, like to make an enquiry:—what number of subscribers would it take, in addition to your present list, to insure its publication once in two weeks, or semi-monthly. If the number is not too great, I for one, would be willing to try and help make up the deficiency, and I think I express the views of our teacher, Mr. Heath. Times are hard, but I think the amount of subscribers might be made up, if we could have it semi-monthly. The plea of some is, "It comes so irregular that I don't know about subscribing," but enough of this for the present.

I hope you will excuse the liberty I have taken in addressing you these few lines, they being my first attempt at writing a letter on this subject, which is of vast importance in a Christian country. and believe me your sincere friend and well wisher.

ASAHEL C. LEWIS.

You can answer this by letter or otherwise if you please.

P. S. I saw Mr. Heath this evening, and he concurs in what I have written. A. G. L.

Mr. Lewis will, it is hoped, excuse the liberty we have taken in publishing a private letter. We do it that we may with more propriety publish the substance of an answer to the question proposed. If we could have 300 \$1 subscribers added to our present list, and retain what we now have, we could get out the Visitor semi-monthly. Not a few others have

addressed us on the same subject, and if each one who has written us in one way and another would get 10 subscribers each, the work would be done. Now if one waits for another, nothing will be accomplished. Therefore, as a matter of encouragement, we will promise to quicken our pace according to the amount received. The interest in the paper appears to be steadily increasing throughout the country, but at a very slow rate. Let not therefore the friends of music be discouraged in trying to sustain a musical periodical. It has ever been our determination—with the divine blessing—to make the Visitor valuable in its contents and regular in its issue, as often, certainly as twice per month. This determination is founded on an absolute necessity to the church of our adorable Redeemer, of a publication similar in character to the Visitor. And we confidently believe that hearts will be opened—that hearts will feel, and hands will work for the cause. Those who have taken the Visitor from the commencement are doubtless sensible that it has greatly improved. We trust that it is valuable and interesting now, but more money will enable us to enrich it in its contents, to beautify its dress, and send it to the firesides of its friends in due season. We hope that our esteemed friend Lewis, will do what he can, and let us know the results.

LORAIN CO., OHIO, FEB. 8, 1844.

H. W. DAY—Dear Sir: Yours of the 13th of June, was forwarded from Chester the latter part of July, at which time my business was such that I could not engage in the matters proposed. I hope the Visitor is still being published and its usefulness still increasing. The cause of sacred music in this place is very low; even the members of the church have seemed to care very little if any thing about it. I have been trying for about a year to awaken an interest, and have so far succeeded as to get a society formed for its cultivation, and by refusing entirely to take the lead without some musical publication, I have prevailed upon the society to send for one copy of the Visitor, which I assure you is great encouragement. I would just say that in 4 1-2 years' absence from this place, (my home,) my object was to do good, and by the blessing of God upon my labors, much good was accomplished, and I returned to my farm with the idea of never again engaging in the business of teaching. But I again feel called upon to act. Yes, duty loudly calls, and I must obey.

Some of my last acts in the counties of Meigs, Gallia, &c, were to form Societies and Associations, some of which, at last accounts were flourishing. The officers of the Meigs County Association were trying to introduce generally the Visitor, whether they have succeeded I do not know. They pledged themselves to me however to pay you for the doz. copies they had received. I hope they have done so. I think if you were disposed to send me one set of the Revival Hymns, and one copy of David's Harp, I could do something for you in that way. I have said considerable about them, but the people want to see them before advancing money, and I have not as yet recovered from my losses at the South, (which was about \$200,) sufficiently to forward you any amount at present. Therefore, I make the above suggestion, with which, if you comply, I am confident can be used to advantage. I will do all I can. You will please write me your views concerning the Visitor. I cannot write half what I have to say, but perhaps you may think that what I have written is not very interesting, therefore I will close, by subscribing myself,

Yours, &c.

D. M. C. D.

NEW YORK, FEB. 21, 1844.

MR. EDITOR.—There has not been such a rage here in the musical world this winter, though at times the tide of excitement has run pretty high. You are doubtless aware that the New Yorkers do every thing by excitement. This being the case no one thing can bear sway for any considerable length of time. At one time the Concerts of Henry Russell are all the go—at another the Hutchinsons; then some wonderful artist is announced from beyond the ocean, and he in his turn, must ride upon the waves of popular applause, until a more brilliant star arises. Thus it is with us continually. But it would take up your whole sheet to show up this tendency in our affairs, to good advantage, and so I will insert a pause and change the key.

Concerts have not been as numerous this season as last. Last winter and the winter before there were three or four concerts every week. You could scarcely look into the papers without seeing two or three advertisements, with high sounding titles, such as "*Grand Concert*," "*Grand Vocal Entertainment*," &c. &c., and sometimes a long list of stars would be announced, stars that had just been discovered in the musical firmament, and it would amuse your readers, if I had room, to give you something like a description of some of their performances. But I forbear. I will only add my sincere conviction that devotional music has been greatly retarded by many of these concerts. I may give my reasons for this in a future letter.

During the present season the class of concerts to which I have just alluded, have been far less frequent, and there have been several concerts given of a very respectable character. But I have not room to say much about them. I will only remark that an excellent one was given by the choir of the Allen St. Church. The performance was highly creditable to the singers, and must have produced a favorable influence in behalf of sacred music. A juvenile concert was given in the same church last Wednesday evening, by 150 children connected with the Sabbath School, which went off with great eclat. The house was filled to suffocation, and the children sung like larks.

We have had a Musical Convention here lately, at which several pretty high-toned resolutions were passed. The Convention was headed by the two Hastings, and its deliberations were managed chiefly by them. Several clergymen were present, who took part in the discussions; and I should be glad to

give you a synopsis of their sayings, but I have already transcended the limits which you fixed for me. So I will only add that the resolutions passed went pretty strongly against a certain kind of undefined music as not being devotional—against concerts as they are conducted, and in favor of Congregational singing—meetings for the purpose of cultivating devotional singing, and so forth, and so forth. Yours in haste, LEMUEL.

Lemuel, you touch just the right string in your communications, and will, we doubt not, receive the thanks of our readers. Our present number was set up nearly when we received your letter. You may expect your private request attended to in our next. We should like a few more particulars about the Convention.

Communication from Wisconsin Territory.

Prairieville, Wisconsin Territory, is about 820 miles from Washington city, and contains a population of about 450—has two stores, two gristmills, two sawmills, and one school of about twenty scholars. A correspondent from this place writes, that they have lately formed a Brass Band, &c., "It pains me to see so little interest taken in the science of Music, and more especially in the West; I have traveled in most parts of the Territory, and must say that there is a very great neglect in cultivating sacred music, even at Madison, the capitol of our territory, they can scarcely raise a tune at public worship on the Sabbath. I pray God that he may hasten the time when Christians, yes, the Church and the ministry will be awake on this subject; I have taught music for three seasons past, and have had very good success. We want some of your Boston teachers to wake us up on this subject."

MUSIC IN PITTSBURGH, Pa.

Our friend L. P. Lincoln, has since the Convention, located himself in Pittsburgh, Pa. From a gentleman of high standing from that city, we learn that, an appropriation has been made in one of the Wards, to introduce Music into the Schools, and Mr. Lincoln has been employed. His long experience must enable him to make a successful effort in that city; and it is to be hoped that other schools may have the same instruction from the same teacher.

The city Government need fear no evil in proceeding immediately to make the necessary appropriation to secure to all the Schools the same advantages. What branch of education will afford such an immediate and such

agreeable fruit in so short a time? Certainly not any branch can do it.

Mr. Lincoln we believe has the charge of a choir, and is in other respects encouraged by a respectable patronage. He is deserving of the best. There is one thing, however, in connection with the above facts, which is worthy of a few more remarks.

We were also informed that they had been ready for some time to make an experiment in this city, but had hitherto not found a person who was sufficiently well acquainted with the Pestalozzian Method, (Boston manner of teaching,) to make the attempt.

VOCAL AND



INSTRUMENTAL

[From the Watchtower.]

Chanting in Church.

MESSRS. EDITORS.—Among the many innovations which are from time to time creeping into our modes of worship, and breaking up that simplicity of devotion for which our fathers were so greatly distinguished, there is none which I more sincerely regret than that of chanting. Though my views in this respect, Messrs. Editors, are at variance with your own and those of Mr. Mason, still, with all due deference to such authority, I feel confident that they are correct. I will state them as briefly as I can. In the first place, then, chanting seems to me a very *unnatural* and unmeaning way of singing. A great number of words are often crowded upon one note, and uttered with such rapidity and incoherency, and with such a disregard to the accent and signification of each word, as to destroy the sense and mar the beauty of the whole passage. Oftentimes the most important words are huddled together in such a way as to lose their whole effect, while some unmeaning particle is made to receive the fullest emphasis.

One great design of music should be to set off the meaning of the words—or, as Pope has it, “The sound should be an echo to the sense.”—But in chanting this is totally disregarded, and so far as meaning goes, why it were as well that the “town crier had spoken the lines.”

Again, Chants for the most part consist of but three or four notes and musical com-

binations. Why confine the ear to these meagre and monotonous cadences, when we have such a variety of rich and venerated tunes as DUNDEE, ALL SAINTS, WINCHESTER, and the like, whose delightful harmonies fill the ear with

“—linked sweetness long drawn out.”

In singing these tunes most of the congregation can unite, which is always very desirable, whereas in chanting, those only that are “trained,” can keep up with the unmeaning rattle of the words.

We will mention but one other objection to this “new thing” in our church, and that is, in my opinion it leads the way to Episcopacy, and from that to Romanism. If we admit chanting in English into our form of worship—chanting in Latin will come next, and then it may be praying in Latin, and then —. But our opinion is given. We have only to add that in this as in most other forms of public worship, the ‘old paths’ are the safest, and that when we once desert them without a ‘good and sufficient cause,’ one knows not into what dangers he shall run.

COMMON SENSE.

Who will answer this article, and let us see both sides of the question.

Musical Commentary.

GEN. 4: 21. “And his brother’s name was Jubal: he was the father of all such as handle the harp and organ.”

Jubal was the son of Lamech: who was the son of Mathusael; who was the son of Mehujael; who was the son of Irad; who was the son of Enoch; who was the son of Cain; who was the son of Adam.

There appears to be no data by which it can be determined at what age of the world Jubal lived. But by comparison with the other branch of Adam’s family, it may be supposed that he was born about 650 A. M. The branch of Adam’s family to which Jubal belonged, is noticed very briefly by the sacred historian. The descent of Jubal does not in any respect, exalt the subject of music. Cain was a murderer, and by most commentators is thought to have continued a bad man. Lamech, the father of Jubal, was the first who broke the divine regulation in regard to marriage. He had two wives, and thus introduced polygamy into the world, and established a precedent, which has been a fruitful source of much evil. It does not however necessarily follow that Jubal was a bad man. The fact that he was a teacher of music on the harp and organ, is strong proof that he was a good man, since musical instruments in those times were used in religious acts. Music in all ages of the world has been the immediate handmaid of religion, and it is music perverted when it is used in any other service. Of the brother of Jubal, Tubal-Cain, it is said that he was “an instructor of every artificer in brass and iron.” It is then very probable that Jubal and Tubal-Cain were very ingenious men in their time. The attention of Tubal-Cain was mainly given to all kinds of smithery. The making of all kinds of instruments from iron. He also discov-

ered the composition of brass, or at least he had a remarkable ingenuity in making use of and constructing, apparatus from brass; so much so that he was a perfect machinist, a maker of all kinds of brass and iron implements then in use, and the inventor of many which had never been in use.

Now as Jubal was Tubal-Cain's half brother, they both having been brought up together, nothing is more probable than that Jubal was more or less acquainted with all the inventions and ingenuity of his brother—and even more, he was very ingenious himself. But his taste inclined him rather more to the fine arts—music, and probably painting, which generally go together. The words "harp and organ," at the head of this article, are generally understood to be, and are usually interpreted as generic in their meaning, the one relating to stringed, the other to wind instruments. It would be a common thing to discover that strings, stretched to a certain tension, produced, under certain circumstances, musical sounds. Upon this Jubal made great improvements in regard to the number and kind of strings,—and in regard to the sounding board, box, or thing over which they were stretched. He doubtless tried all kinds of strings—simple cords,—strings from the sinews of animals,—strings of iron and brass. In the meantime, the form of the instrument approached perfection, and it is more than probable that the harp in its body has in no respect been materially altered in form. Having made one quite perfect to be struck with a flectrum, he perhaps next invented a more delicate one like the guitar, to be played with the fingers, and it is not supposing too much that he found out the use of the bow. Thus he became the inventor of stringed instruments. And there were not wanting in those days, persons who were glad to learn to play the instruments Jubal made. And as men had joyous and solemn emotions then as they do now, music of different kinds was common.

How Jubal first came to construct instruments which produced sounds by the application of wind, is not evident; but one thing is certain that an enquiring mind is always on the look out, and ready to make stock out of any idea, whether derived by accident or close study. It is very natural however, to see how he came to make different wind instruments, though it is not so clear whether he first made an instrument with various pipes, or whether he first made one producing different sounds by means of stopping holes, like the flute for instance. An instrument, much like the flageolet, has been in use from the earliest ages.

It is true that no mention is made of vocal music in the text, but the reference to instrumental music is such, that we should most reasonably suppose that singing was common. Besides, vocal music always precedes instrumental music. Up to the time of Jubal, if there had been any instruments, they were so imperfect that they were lost sight of in the great improvements made by him. Tubal-Cain had a work shop where he manufactured his instruments, and took apprentices and instructed the artificers in different branches. In one end, or more probably in the upper part of the building, Jubal had his organ manufactory and music rooms, where he received scholars, and carried on such a large musical business in manufacturing wind and stringed instruments, that he by the sacred historian is called the "father of all such as handle the harp and organ." We can almost see these venerated men hard at work in their favorite business, and we only regret that we cannot trip back over the ages that are past and go in and see them

If we could do this we would give to our readers a more graphic description of the things to which we have referred, and in regard to some of which we are obliged to navigate the sea of conjecture. The musical establishment of Jubal and Tubal-Cain, doubtless drew much attention in those days. Jubal did all the wood work, and when he wanted any nice little job done in iron or brass, he had only to step down stairs into his brother's department, to have it done. Such were the circumstances as greatly to favor the accomplishment of the ingenious and inventive ideas of Jubal. Whatever may have been the origin of music, or facts in regard to its cultivation and general prevalence, it is certain that it survived the flood. It flourished in Egypt when the Israelites were there in bondage. From them Moses and Miriam learned to sing. They were able to compose both poetic numbers and appropriate melody. And we find on examination of the scriptures that music was cultivated, and grew with the church. Hence, when the knowledge of the true God was most universal, and his worship was most pure, under David and Solomon, sacred music was in high estimation. It is even so now. Religion helps the cause of music, and music promotes religion. If this be the fact, which none will dispute, and if God has always raised up eminent musical men in all ages of the world, does it not argue something more than that music is an agreeable recreation? Does it not appear to be the duty of all Christians to aid the cause of music by active efforts—the establishment of good schools—music as a branch of education in common schools, and the hearty support of musical papers?

The following notice of Music in Buffalo, we think will be interesting to our readers. The influence of the whole we hope will be to encourage the friends of music to continue their efforts to get music into all our Common Schools. The result of every experiment proves successful and satisfactory, and there can be no doubt at all that money appropriated for instruction in Music in the Common Schools, will be judiciously expended. The following is from the Buffalo Daily Gazette.

MUSIC IN PUBLIC SCHOOLS—JUVENILE CONCERT AT FRANKLIN HALL ON SATURDAY EVENING.

Six months have elapsed since the experiment of teaching vocal music in our public schools was first entered upon. The success of the experiment has been such as to justify the expectations of its advocates, and to do away with that little of opposition which manifested itself at the commencement. The whole number of lessons given to each school has been 48—two, of an half hour's duration in each week. The acquirements of the children, give good evidence of the capacities of Mr. Hazleton, as a successful teacher in this interesting and useful branch of education. We hope, therefore, that vocal music may become a prominent part of the studies which are pursued and taught in our public schools.

The Juvenile Concert, of the scholars attached to the public schools, was held on Saturday evening, under the direction of Mr. Hazleton. In its arrangements, and in the exercises, everything went off splendidly. The opening, "Cheerily, cheerily sound the strain," was beautifully done, as regards enunciation, correct articulation, and most perfect time. "The old arm chair," by James Taunt, a lad some 12 or 13 years old, was well received, and its execution would have done credit to one three times his age. "Let us with joyful mind," &c., by a little boy and girl four

or five years old, were executed with peculiar taste and correctness. "Thy journey," by a boy eleven years old, was performed so well, that the audience encored it. There were a number of other pieces admirably performed, which we have not time to notice now.

We cannot let this opportunity pass however, without noticing the performances of Mrs. More and Mr. Coppock, on the piano. The excellent judgment displayed by the former in adapting her playing to the voices of the children, was the admiration of all.—When she touched the keys at the commencement of the last piece, it sent a thrill through the audience, and the children catching the spirit of the performer, responded, and "cheerily, sounded the strain"—with their little voices in unison with the rich and pleasant tones of the instrument. Mr. Coppock combines a correctness of taste and skill in execution which is rarely to be met with. His performances during the evening were in keeping with his high reputation as a professor of music, and added much to the interest of the occasion.

But this was not all. There was some excellent speaking during the evening.

Rev. Mr. Tucker being called for, remarked, that the little choristers before him, had a decided advantage over him—inasmuch as they could *sing* their way into fame—while he had to plod his sober course along, as best he could. "God," said Mr. T., "designed that we all should be *musical*: for he has constructed an instrument of exquisite harmony and beauty, in every man's throat. This is nature's grand harmonicon; and, when touched with a skillful hand, instantly attunes the desires and passions of the soul to sweet harmony and concord with universal nature, so that *music* is the natural language of order and happiness." It was a happy moment, when Mr. Hazelton came to this city, in the capacity of a teacher of music; and an auspicious one, when the City Council employed him in our public schools, to give our children lessons in this delightful science. Never could money have been more judiciously and wisely expended, than in the employment of a competent instructor, to teach the elementary principles of sacred music in our common schools.

Money, thus appropriated, is like the vapors which ascend to the clouds, only to fall again in refreshing and fertilizing showers—to bless a greater portion still. It has been said by an able writer, that but few instances have ever been known to occur, where individuals have given much time and attention to sacred music, and cultivated a taste for it—who have ever been dissipated and abandoned, and finally consigned either to the penitentiary, or to the gallows, for crime. Music throws a bewitching charm over all the passions of man; and by its irresistible influence, it carries him a willing captive along with its harmonious strains. Children, especially, are susceptible of its soft and subduing influence; and hence, its control over them is immensely great. Perhaps, to no one cause, are the German Provinces and Prussia so much indebted for the absence of a restive, revolutionary spirit, and for the cultivation of sober, industrious habits, as to the tremendous influence of music, taught in all their schools as one of the sciences. Let us adopt the same policy in our schools; make it a part—a necessary part, of the education of our children—for which provision shall be as much, and as freely made, as for any other branches, and *two-thirds* of "*juvenile crimes*" will at once be arrested; and a generation will grow up of pure morals, and of more virtuous and industrious habits, than many generations which have pre-

ceded them. Every *twenty-five* dollars expended in teaching and cultivating a taste for sacred music, will save *one hundred* dollars in taxes to *support* and *punish crime*. As a matter of economy, then, liberal appropriations should, and ought to be made, for this important branch of education. It is not an experiment. Its utility has for years been settled as a great national question on the continent—and soon will be in this land of republican institutions—more favorable for it than any other portion of the globe. To say I have been gratified with the exercises of this evening, is saying little. I have been delighted—I had almost said *transported*, I feel as *one*, to render my warmest thanks to our City Council, for the enlightened and liberal course they have pursued in this matter, and doubt not, they will have the countenance and support of every virtuous citizen.

Rev. Mr. Angier being called upon, responded in a short and appropriate address—deprecating the opposition which had been made to the introduction of vocal music into the public schools. He spoke of the healthful influence of music upon the mind and heart, and the importance of cultivating it in the rising generation as an essential part of their education. He referred to the exercises of the evening, the difference between cold, formal singing, and that which comes gushing forth from the heart, warm with the spirit of music, in its highest and holiest office.

Rev. V. D. Taylor responded to a call in some very pertinent remarks as follows:

I feel entirely unprepared to address you on this occasion, but still I cannot resist the call to make a few remarks. I have been so highly gratified with the performances thus far. And I must say, that although I came here expecting to be interested, my expectations have been greatly exceeded. As to the happy influence of vocal music upon the passions and hearts of men, I shall say nothing. That subject has already been laid before you, and I will not enlarge upon it. In the little I have to say I wish to direct your attention more particularly to the performances of this juvenile choir. I rejoice that vocal music is beginning to be regarded as an important branch of a common school education. And although it cannot with propriety take the place and answer the purposes of the ordinary branches of education, and should not therefore be allowed in any case to supersede them, still it should not be neglected.

As we have seen it is capable of being made a source of real, substantial enjoyment to those engaged in it, and when we connect with this, the fact that it also renders them *useful ornaments* to society, its importance can hardly fail to be seen and appreciated by every good citizen. We all know that in general, those who have made any considerable attainments in the science of vocal music, are in possession of a talent that will under ordinary circumstances, introduce them into good society, and throw around them the best moral influences.

As to the attainments that have been made by this interesting group of children in the cultivation of vocal music, we are doubtless all prepared to say, they are worthy of all praise. It must also be apparent to all present, that in their instruction they have not simply been taught to follow the voice of their teacher, and so made singers by imitation; but they understand the subject scientifically, and are capable of reading music, and of keeping time with the greatest precision and accuracy. In short, their performances this evening, I think, must be highly gratifying to all who have witnessed them.

But it should be remembered, that their attainments

have not been the work of a moment; they have necessarily cost their teacher much patient and persevering labor. And I should not do justice to my own feelings, or to him, if I sit down without saying that I think as a teacher he ought to be regarded as worthy of our highest commendation for his truly praiseworthy efforts among us. And I sincerely hope his services may be continued to the extent of his ability.

In the Buffalo Daily Gazette of a late date, we find the following notice:

VOCAL MUSIC IN THE PUBLIC SCHOOLS. We are glad to learn that the Common Council have acted in conformity with the general sentiment of our citizens, and again engaged Mr. HAZLETON as a teacher of vocal music in the public school of this city. His efforts thus far have been attended with an abundant and flattering success, and we trust that vocal music may become a permanent branch of instruction in our schools.

TEACHERS OF MUSIC WANTED.

We frequently have communications from different parts of the country like the following in substance:

"DEAR SIR:—Can you send to us a young man who is well qualified to teach Singing Schools and conduct Choirs? He might in our immediate vicinity obtain three Schools, and we would give him a reasonable compensation for leading the Choir. If he is a mechanic we could aid him in getting employment."

Perhaps from another place they add—"Some of the young men of this place recently formed a Band, but are quite deficient for the want of suitable instruction, if, therefore, he was able to teach common Instrumental Music, another field would be open for usefulness and as a source of gain. Ten or a dozen scholars might now be had on the Piano. The Trustees of the young ladies Seminary, are inclined to introduce music there, but want a competent teacher."

In one instance from a Western city it was added in the letter which was signed by two gentlemen—"If the gentleman is single, we can supply him with a first rate help-mate, as we did a gentleman some time since, who came here, but is now so much engaged in literary pursuits that he cannot teach music."

One letter laid on our desk six months and then we could not make a favorable reply. This was the case of a church not far distant, where a religious man was wanted, one who could take hold heart and hand in the meetings and Sabbath School. Other employment could also be furnished so as to give him a plenty to do and good pay. How they succeeded, we know not. While we are writing we think of another case almost the same, of a teacher who was wanted in the District of Columbia, and where they are even now, probably not supplied.

DISORDERLY SINGING SCHOOLS.

A gentleman in the office a few days since, referred to an attempt to raise a school in P—, but the disorder was such on getting together and proceeding a few evenings,—whispering, laughing, jumping over the seats, &c.,—that the school was abandoned. This is a lamentable case; it does not speak too highly of the instructor, since it is believed that in almost any place where a teacher commences and proceeds in a proper manner, such a result could be avoided. It will always be found, that the disturbance comes

from one or two rogues. Let the teacher by some way satisfy himself who they are, and in as respectful manner as possible, dismiss them from the school. This should be done privately, and, as we have hinted, as peaceably as possible. One so dismissed, should not be allowed on any condition to come into the school. A fact like this, soon leaks out, so that the instructor will not have need to mention to the school the course he has taken.

In commencing a school, the teacher should be very explicit and lay down his rules, and be careful to notice the violation of them in a proper way. If one does wrong, take occasion to speak a private admonition in his ear. If he persists, dismiss him.

Some young people seem, as the old saying is, "to have been born laughing," and do not intend to be ugly, or to break rules, merely for the sake of doing so, but for the reason assigned above. Change the seat of such and place them between some of the most sober and orderly scholars. In all cases schools should be seated and not allowed to change on any condition, or for any reason, except it be by permission of the teacher.

TESTIMONY OF THE PRESS.

The Buffalo Daily Advertiser, has another article from the Niagara Courier, highly approbatory of the course of the City Council, in the appropriation of money for the introduction of Music into the Schools. It will be recollected that Mr. Hazletine has been employed for another six months. Now follow a few extracts.

Music in Common Schools.

"It is well known that in Prussia and the German Provinces, Music has been for years taught in their public schools, and is considered an important part of the education of the youth of those countries.—About six months since, the City Council of Buffalo, commenced as an experiment, the teaching of Music in their public schools, and the success of the measure thus far has exceeded the warmest expectations of its friends. We regard Mr. H. with those who have aided him in this measure, as public benefactors, and earnestly do we hope that their example may be the means of introducing this pleasing and important branch of education into all our public schools. We regard it as a national measure, deeply affecting the morals and happiness of the people. It is generally conceded that the cultivation of this science has had a powerful influence in preventing crime, and in advancing social happiness. Many instances might be adduced, where the witching charms of music have exerted a most potent influence in calming the troubled soul, when lashed into fury by the tempests of passion, or disquieted with perverse or restless spirits.

May we not hope to see the elements of music taught in our schools? In one of our village schools at least, through the courtesy of Mr. Foote, the pupils have had an opportunity of attuning their voices to music, and though the exercise has been very limited, we have had much pleasure in witnessing its happy influences. We deem this measure worthy at least of an experiment, and hope to see the friends of virtue and social harmony, take some action in the matter."

TWENTY YOUNG MEN!

At the present time, who had pursued a course of study sufficient to enable us to fully recommend them, might this day be sent to situations, where they could clear from \$500, to a \$1,000 per annum. By this we mean, young men who have been thoroughly, and regularly educated for two or three years in musical studies.

SOLDIER OF THE CROSS. By particular request, we have re-published the "Soldier of the Cross," as sung in a neighboring town, and as harmonized by a musical gentleman there. The "Pilgrim Stranger," in this number will be admired by such as have not seen it before.

MR. JONES. Our friend Jones need not send any pay for the extra copies sent by Adams' Express, unless he wishes to do so. We have actually been obliged to neglect the publication of his music, for reasons which he would appreciate.

REMARKS**On the Flats and Sharps of the Scale.**

[For the Visitor.]

It is not generally known, that a letter made flat, is not precisely the same as the next letter below made sharp; for instance, scientifically, and practically on stringed instruments of the violin tribe, A sharp is a little nearer to A, than B flat; and B flat is a little sharper than A sharp, and the same rule is applicable in all cases of sharp and flat letters.

On all keyed instruments. F sharp, and G flat, for instance, are one and the same sound; Some such instruments as pianos, organs, &c., are said to be tempered. The steps and half steps of the scale are not perfect, but nearly so. In playing stringed instruments the experienced performer can make better melody than can be made on a keyed instrument, because the little variations can be completely played, whereas, they cannot on a keyed instrument which is imperfect in itself.

LESSONS FOR SINGING CLASSES, AND PRACTICAL EXERCISES.

SOLFEGGIO EXERCISES IN THE**NATURAL POSITION****OF THE SCALE ON THE STAFF.**

O L added.

1



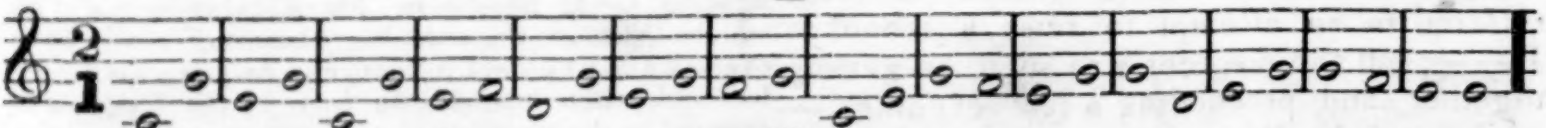
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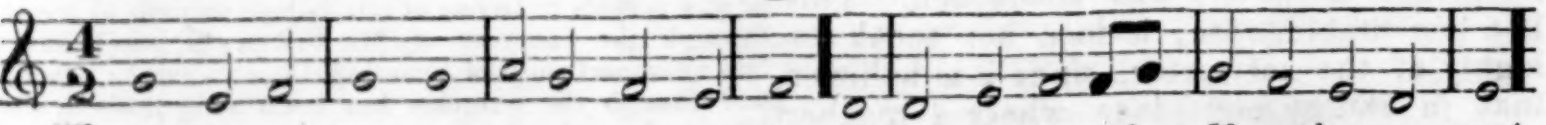
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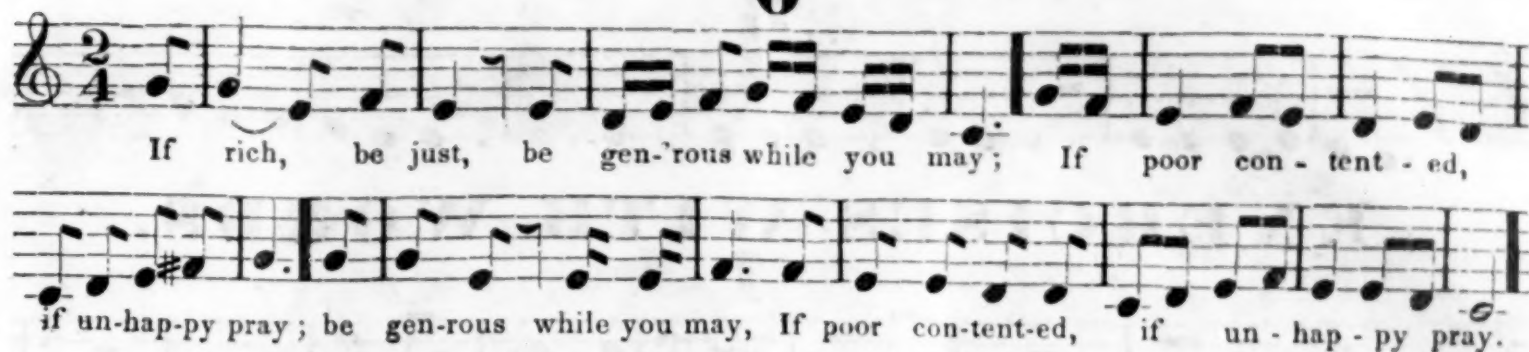


5



If rich, be just, be gen'rous while you may, If poor, con-tent - ed, If un-hap- py, pray!

6

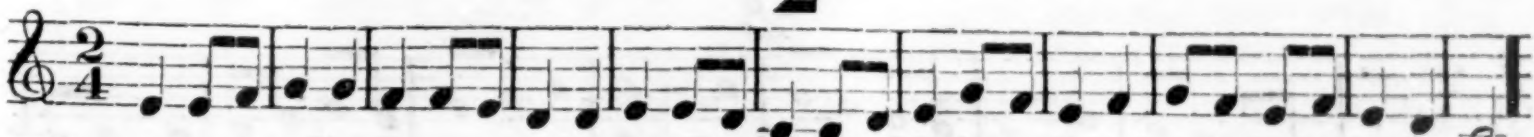


SOLFEGGIOS.

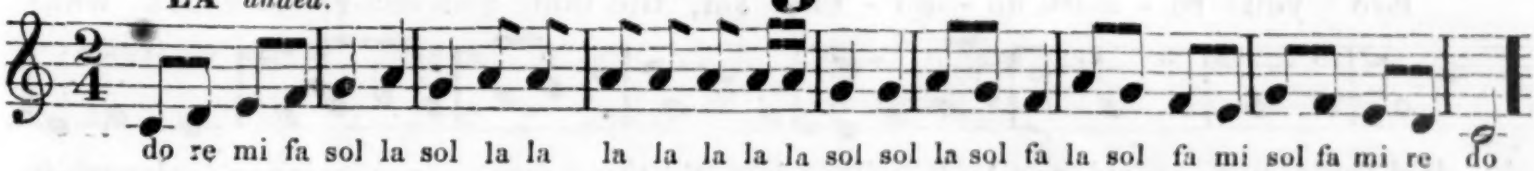
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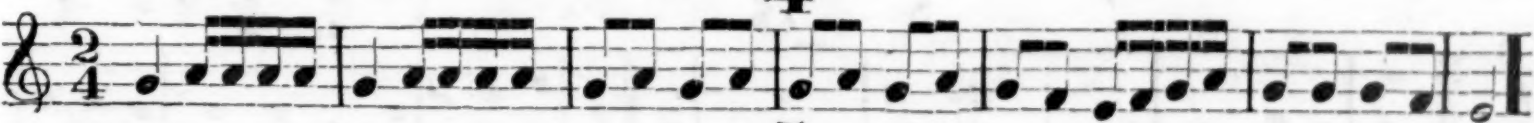
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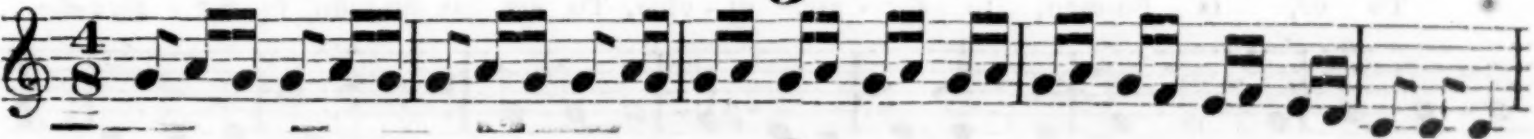
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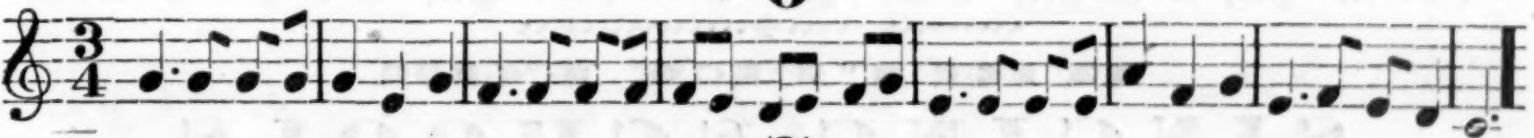
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EXERCISES WITH RESTS.

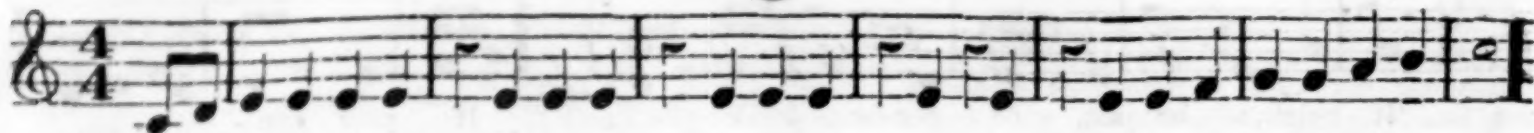
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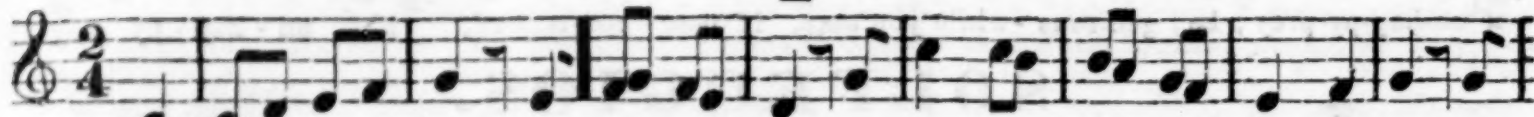


3



EXERCISES WITH WORDS.

1



A thou - sand chains keep man in thrall, but per - se - ver - ance breaks them all, But

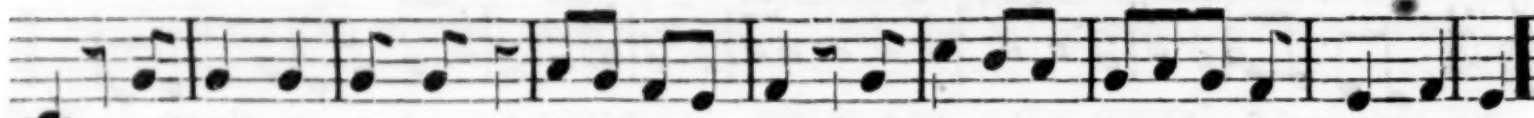


per-se-ve-ance breaks them all, breaks them all, breaks them all, But per-se-ve-ance breaks them all.

2



Ere you re - mark an - oth - er's sin, Bid thine own con-science look with-

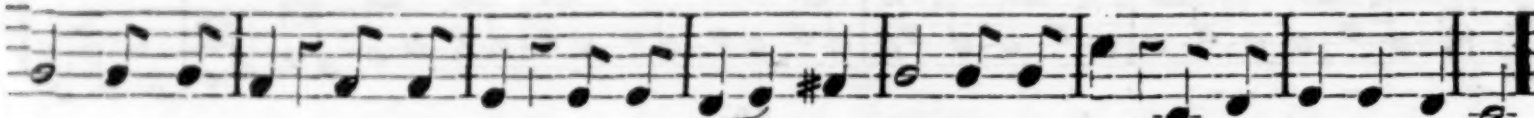


in, Bid thine own conscience look with - in, Bid thine own con-science look with-in.

3



To er, is hu-man, to for - give di - vine, To err is hu-man to for - give di-

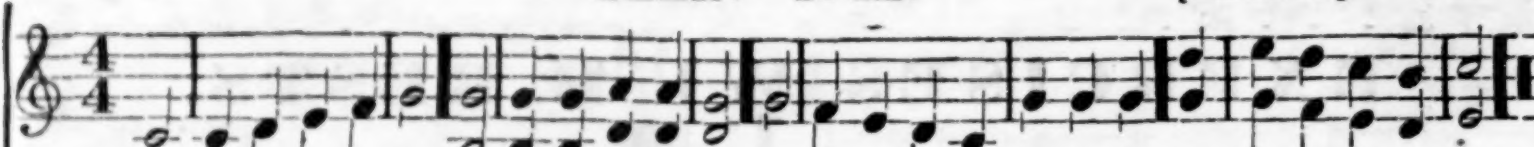


vine, To for - give, to for-give, to for - give di - vine, to for-give, to for-give is di-vine.

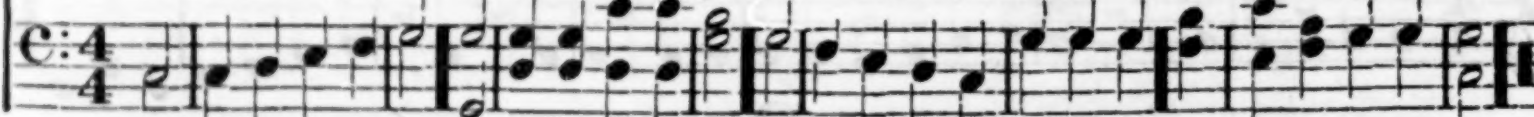
WRITTEN FOR
SINGING SCHOOLS
AND
ELEMENTARY CLASSES.

GLEN. S. M.

[ORIGINAL.]



Be- hold the morn-ing sun Be-gins his glorious way; His beams thro' all the nations run, And life and light con-vey.

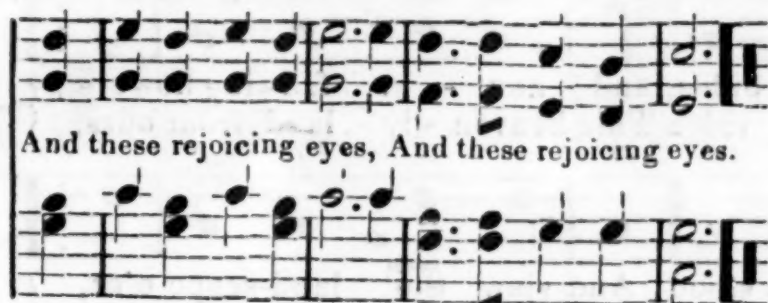


2 But where the gospel comes,
It spreads diviner light;
It calls dead sinners from their tombs,
And gives the blind their sight.

3 How perfect is thy word!
And all thy judgments just;
Forever sure thy promise, Lord,
And men securely trust.

BAILEY. S. M.

[ORIGINAL]

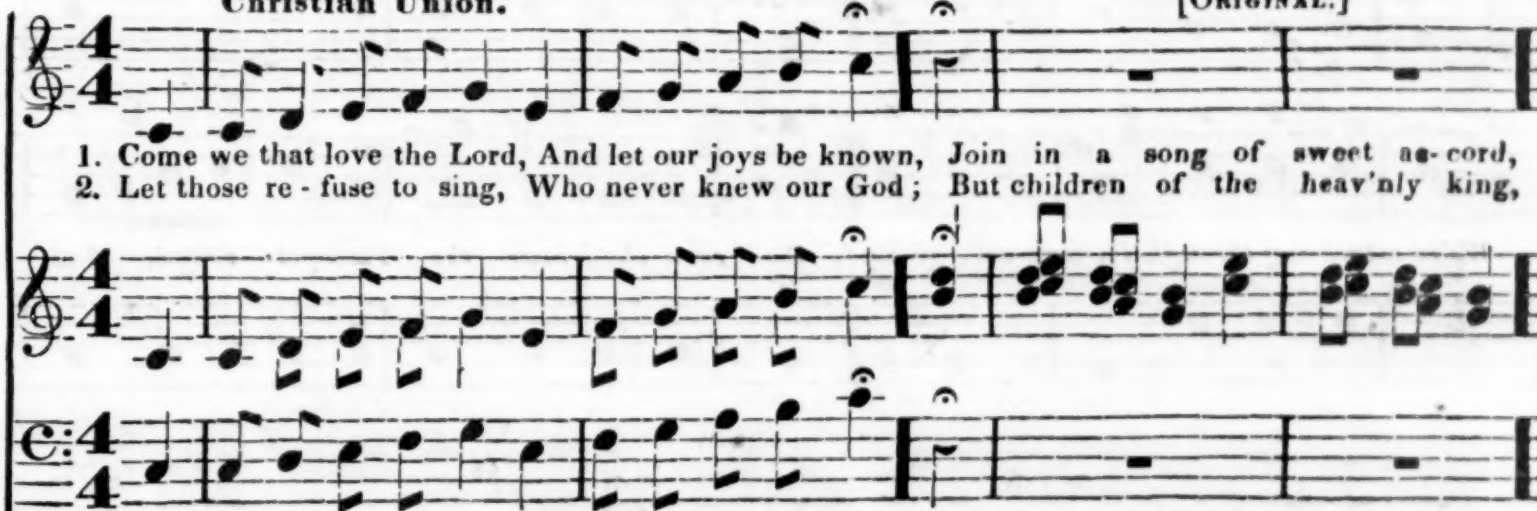


- 2 The King himself comes near,
And feasts his saints to day;
Here we may sit, and see him here,
And love, and praise, and pray.
- 3 My willing soul would stay
In such a frame as this,
And sit and sing herself away,
To everlasting bliss.

Christian Union.

WINCHELL. S. M.

[ORIGINAL.]




3. The God that rules on high,
Who all the earth surveys,
Who rides upon the stormy sky,
And calms the roaring seas;
4. That awful God is ours,
Our Father and our love;
He will send down his heavenly powers,
To carry us above.


5. Then we shall see his face,
And never, never sin;
There from the rivers of his grace,
Drink endless pleasures in.
6. Yea, and before we rise,
To that immortal state,
The thought of such amazing bliss,
Should constant joys create.

"WHAT! NEVER PART AGAIN?"


A sung in an adjoining town, a little altered from the last number.*



1. There is a land of pure de-light, Where saints im - mor - tal reign ; }
E - ter - nal day ex - cludes the night, And pleas - ures ban - ish pain. }




2. There - ev - er - last - ing spring a - bides, and nev - er fad - ing flowers ; }
Death like a nar - row sea di - vides This heaven - ly land from ours. }




3. Could we but climb where Mo - ses stood, And view the land - scape o'er, }
Not Jordan's stream, nor death's cold flood, Could fright us from the shore. }


CHORUS.




We're march - ing through Im - man - uel's ground, We soon shall hear the Trumpet sound, And




soon we shall with Je - sus reign, and nev - er, nev - er, part a - gain. What! nev - er part a - gain? No,

nev - er part a - gain. What! nev - er part a - gain? No, nev - er part a - gain. And soon we shall with



Child of Grace.



- 1 How happy every child of grace,
Who knows his sins forgiven,
This earth, he cries, is not my place,
I seek my home in heaven.
- 2 A country far from mortal sight,
Yet O! by faith I see
The land of rest, the saint's delight,
The heaven prepared for me.
- 3 O what a blessed hope is ours,
While here on earth we stay!
We more than taste the heav'nly pow'rs
And antedate the day.

A PILGRIM AND A STRANGER.

1st. Fine.

I'm a Pil-grim, and I'm a stranger, I can tarry, I can tarry but a night,

1st. Fine.

1st. Fine.

2d. Ritard. D. C.

Do not detain me, for I am go-ing, To where the streamlets, are ever flowing.

2d. Ritard. D. C.

2d. Ritard. D. C.

There the sunbeams are ever shining,
I am longing for the sight;
Within a country unknown and dreary,
I have been wandering forlorn and weary.
I'm a Pilgrim, &c.

Of that country to which I'm going,
My Redeemer is the light,
There is no sorrow, or any sighing,
Or any sin, or any dying.
I'm a Pilgrim, &c.

HUDSON STREET.

H. S. C.

mp *Andante*

1. The day is past and gone, The even-ing shades ap-pear; Oh, may I

mp

2. Lord, keep me safe this night, Se-cure from all my fears; May angels

mp

3. And when I ear-ly rise, To view th'un-wea-ried sun, May I set

mp

pp *dim*

ev-er keep in mind, The night of death draws near.

pp *dim*

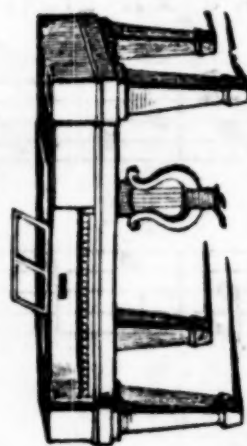
guard me while I sleep, Till morning light ap-pears.

pp *dim*

out to win the prize, And af-ter glo-ry run.

pp *dim*

PIANO FORTES.



OF ROSEWOOD and MAHOGANY, from two to six hundred dollars, warranted in tone and finish equal to any made in the city, at the Manufactory of GEO. HEWES, 365 Washington street, Boston.

Also—An assortment of second-hand PIANO FORTES. For sale or to let.

Aug. 5.

ADVERTISEMENTS.

NEW MUSIC.

HAIL TO THE HEROES, patriotic song, sung by Mr. Baker at the Academy's Concerts, Music by I. B. Woodbury; *When the night is dark*, a song of the sea, words by O. W. Withington music by I. B. Woodbury, Odessa Waltz; Fall do; Tremont do; Warmesit do; Bourd do; Champion's March, Iron Boots and Rhode Island Quick Steps; Gems for the Union, in 26 numbers, each No. to be a waltz, march, quick step, dance or song, arranged for two performers on one Piano-forte, by Simon Knaebel. The above are just published by CHARLES H. KEITH, No. 67 and 69 Court street, where he is daily issuing something new, with a catalogue of upwards of one hundred thousand pages of music, and musical works, which he offers for sale at the lowest possible rates. Purchasers are invited to call.

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THOROUGH BASS, and Method of Arranging Music for Brass Wooden, and String Bands, by I. B. Woodbury, just published and for sale by CHARLES H. KEITH, Nos. 67 and 69 Court St., \$4.50 per doz., 50 cents single copy. All orders from the country will be promptly attended to.

OLIVER DITSON, dealer in sheet music and second hand Pianos. 135 Washington st.—Pianos to let.

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Oct 31 17

NEW MUSIC.

THE *Philharmonic Waltzes*, dedicated to the Philharmonic Society, by J. G. Jones, Member of the Royal Academy of Music, London. *Constanza's Song*, from the "Egyptian," by T. Power, music by T. Bis-ell, Member of the Royal Academy.

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H. Safford, }

OLD MARCH.

Newly Harmonized for the Visitor, by the Editor.

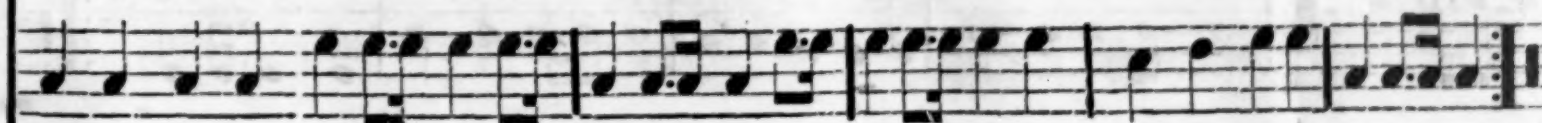
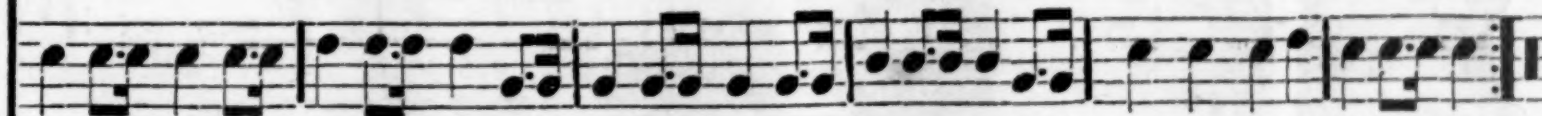
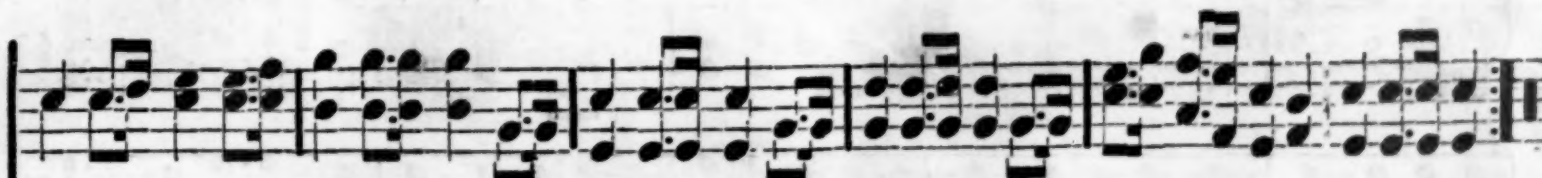
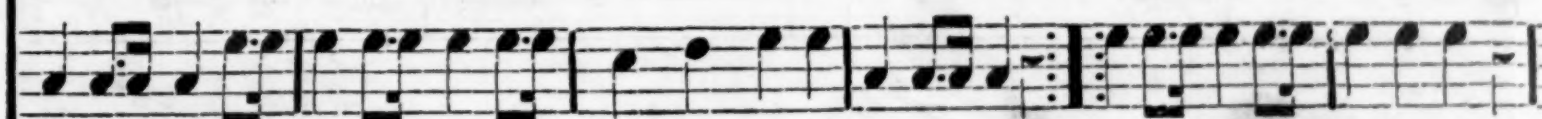
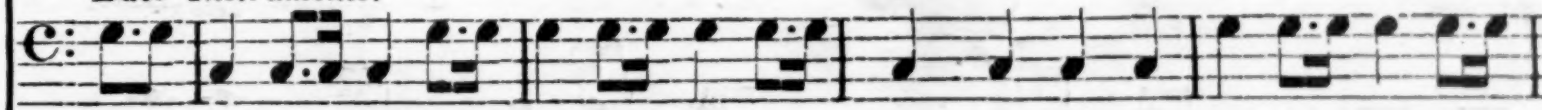
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